

THE MUSICAL - 30th ANNIVERSARY PRODUCTION

Prologue

A	Sandy	Danny & Sandy Company
B	Grease Is The Word	

Act One

1	Rydell Alma Mater	Ensemble
1a	Rydell Alma Mater Parody	Pink Ladies & T-Birds
2	Summer Nights	Danny, Sandy & Company
3	Those Magic Changes	Doody, Sonny, Roger & Girls Ensemble
4	Freddy, My Love	Marty, Rizzo, Frenchy & Jan
5	Greased Lightnin'	Kenickie, Danny & Company
5a	Rizzo's Greased Lightnin'	Rizzo & Boys Ensemble
6	Rydell Fight Song	Patty, Sandy & Girls Ensemble
7	Mooning	Roger & Jan
8	Look At Me, I'm Sandra Dee	Rizzo
9	We Go Together	T-Birds, Pink Ladies & Company

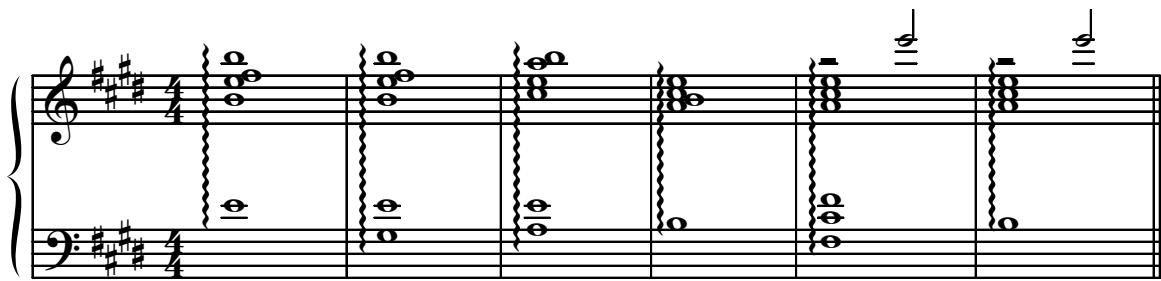
Act Two

9a	Entr'acte	
10	Shakin' At The High School Hop	Company
11	It's Raining On Prom Night	Donna Sue & Sandy
12	Born To Hand Jive	Johnny Casino
13	Beauty School Dropout	Teen Angel & Girls
13a	Beauty School Dropout (reprise)	Teen Angel & Girls
14	Alone At The Drive-In Movie	Danny
15	Rock 'N' Roll Party Queen	Doody & Sonny
16	There Are Worse Things I Could Do	Rizzo
17	Look At Me, I'm Sandra Dee (reprise)	Sandy
18	We Go Together (reprise)	Full Company

Epilogue

C	You're The One That I Want	Danny, Sandy & Company
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Music A

Sandy

Dan.

7

San - dy — can't you see —

mp

Dan.

11

I'm in mi - se - ry? — We made a start — now

Dan.

14

we're a - part — there's no - thing left for me. Love has flown —

Dan.

18

all a - lone, I sit, I won - der why oh, why you left

San.

22

Oh, Dan - - - ny...

Dan.

22

me. Oh, San - dy.

San.

25

Some - day - when High - School is done.

Dan.

25

San - dy...

A(add2)

C♯m

Bm7

San.

28

Some - how, some - way, our

D/E Bm7 E11

San.

31

two worlds will be one. In hea - ven for -

D/A A A

San.

34

ev - er and ev - er we will be. Oh,

G

D/E

37

San.

please — say you'll stay Oh Dan - ny. Oh

Dan.

8 please — say you'll stay Oh San - dy. Oh

A D/E A A/C#

41

San.

Dan - ny... Oh Dan - ny...

Dan.

8 San - dy... Oh San - dy...

Dm6

Dead Segue to "Grease Is The Word"

MUSIC B

Grease Is The Word

A musical score for piano and voice. The top staff is treble clef, 4/4 time, with a 8th note grace note followed by a whole note Am. The bottom staff is bass clef, 4/4 time, with eighth notes. The key signature changes to F major at the end of the first measure.

The score continues with a treble clef staff showing eighth-note patterns and a bass clef staff with eighth-note chords. The key signature changes to F major at the end of the second measure.

This section of the score includes multiple staves:

- P.L's.**: Treble clef, 8th note grace note followed by a whole note Am.
- Pink Ladies**: Treble clef, lyrics: "I solve my prob-lems and I see the light. We got a lov - in' thing— we got - ta".
- T.B's.**: Treble clef, eighth-note chords.
- T-Birds**: Treble clef, eighth-note chords.
- Bass**: Bass clef, eighth-note chords.

The key signature changes to D major at the end of the third measure.

P.L's. 11

feed it right. There ain't no dan - ger we can go too far, we start be -

T.B's. 11

8

{ 11

Em7 Dm7 C Bb Am

Bass: B, A, G, F#

P.L's. 14

lie-vin' now that we can be who we are. Grease is the word!

T.B's. 14

8

{ 14

D Am Em7 F

Bass: B, A, G, F#

P.L's. 18

They think our love is just a grow - in' pain. Why don't they un - der- stand? It's just a

T.B's. 18

8

{ 18

Am D Am D Am

Bass: B, A, G, F#

P.L's.

21

7.B's.

21

8

Em7 Dm7 C B_b Am7

P.L's.

24 >

7.B's.

24 >

8

D Am Em7 Am

P.L's.

27

7.B's.

27

8

It's got groove— it's got mea - nin'

27

Dm7

P.L's.

30

Grease is the time, is the place, is the motion and grease is the way we are fee -

7.8's.

30

Am Dm7

P.L's.

33

+ Ensemble

lin' Ooo

7.8's.

33

We take the pres-ure and we

F Am

P.L's.

36

Hoo wah. Ooo.

7.8's.

36

throw a - way con - ven - tion al - i - ty be - longs to ye - ster - day.

D Am D Am Em7

39

P.L's.

7.B's.

There is a chance that we can make it so far, we start be - lie - vin' now that we can

Ooo wah. Ooo wah.

Dm7 C B♭ Am Dm Am

42

P.L's.

be who we are. Grease is the word, is the word, that you heard it's got groove

7.B's.

Grease is the word. It's got groove

Em7 Am

45

P.L's.

7.B's.

it's got mea - nin'— Grease is the time, — is the place,—

it's got mea - nin'

Dm7 Am

P.L's.

48

- is the mo - tion and grease is the way we are fee - lin'

48

Dm7 F G

P.L's.

51

This is a time of il - lu - sion, wrapped up in trou - ble, laced in con - fu -

51

Dm7 Em7 F

P.L's.

54

sion. What are we do-in' here?

54

E

Percussion Break

A musical score page featuring two staves. The top staff is in treble clef and 4/4 time, with measure lines. The bottom staff is in bass clef and 4/4 time, also with measure lines. The music consists of eighth-note patterns. Measure 1 starts with a single eighth note in the bass staff, followed by a sixteenth note in the treble staff. Measures 2-4 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 3. Measures 5-6 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 6. Measures 7-8 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 8. Measures 9-10 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 10. Measures 11-12 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 12. Measures 13-14 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 14. Measures 15-16 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 16. Measures 17-18 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 18. Measures 19-20 show eighth-note pairs in the bass staff, with a sixteenth note in the treble staff in measure 20.

P.L.'s.

Grease is the word, — is the word — that you heard — it's got groove — it's got mea - nin' —

T.B.'s.

61

Am

Dm7

P.L.'s.

64

T.B.'s.

64

8

64

Am

P.L's.

67

7.B's.

67

8

Dm7 F

P.L's.

70

7.B's.

70

8

70

Music No. 1

Rydell Alma Mater

Soprano

Alto

Tenor

Bass

*Rehearsal
Piano
only*

As I go trav - 'ling down life's high - way, what-ev - er

As I go trav - 'ling down life's high - way, what-ev - er

As I go trav - 'ling down life's high - way, what-ev - er

As I go trav - 'ling down life's high - way, what-ev - er

Sop.

Alto

Ten.

Bass

*Piano
only*

course my for - tunes may fore - tell. I shall not go a - lone on

course my for - tunes may fore - tell. I shall not go a - lone on

course my for - tunes may fore - tell. I shall not go a - lone on

course my for - tunes may fore - tell. I shall not go a - lone on

Arranged by Max Lambert (18/8/03)

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Sop.

7

my way, for thou shalt al - ways be with me Ry dell. When I seek

Alto

7

my way, for thou shalt al - ways be with me Ry dell.

Ten.

7

8

my way, for thou shalt al - ways be with me Ry dell.

Bass

7

my way, for thou shalt al - ways be with me Ry dell.

7

10

rest - from world - ly mat - ters in pa-lace or in ho - vel I may dwell and tho' my

Sop.

Ooh

10

Aah

in pa-lace or in ho - vel I may dwell and tho' my

Alto

Ooh

10

Aah

in pa-lace or in ho - vel I may dwell and tho' my

Ten.

Ooh

10

Aah

in pa-lace or in ho - vel I may dwell and tho' my

Bass

Ooh

10

Aah

in pa-lace or in ho - vel I may dwell and tho' my

Sop.

14

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

Alto

14

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

Ten.

14

8

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

Bass

14

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

14

Music No. 1a

Rydell Alma Mater Parody

MISS LYNCH : You're late Mr Zuko.

DANNY : It was a hot summer - I had to coool off!

The School Bell Rings.

MISS LYNCH : Saved by the bell, Mr Zuko. To work! Let the learning begin.

8

go - in' cra - zy from the smell. 'Cause when the wind was blow - in'

8

go - in' cra - zy from the smell. 'Cause when the wind was blow - in'

8

A

8

A7 D7 B7

11

my way it smelt just like the alls of old Ry - dell.
And if you

11
8

my way it smelt just like the alls of old Ry - dell.
And if you

11

[FILL] [FILL]

E7 A7 D7

14

got - ta use the toi - let, and la-ter on you start to scratch like hell, take off your

14

8

got - ta use the toi - let, and la-ter on you start to scratch like hell, take off your

14

[FILL]

E7 A7 F#7 B7

18

un - der - wear and boil it, 'cause you got mem - o - ries of old Ry - dell. I can't ex -

18

8

un - der - wear and boil it, 'cause you got mem - o - ries of old Ry - dell.

18

E C D7 G D7

22

plain Ry - dell,— this pain, Ry - dell.— Is it pto - maine Ry - dell gave me?
me? Is it V.

22

G7 C7 A7 D7

26

D. Ry - dell? Could be, Ry - dell,— you ought to see the fac - ul - ty.

26

B7 E7 A7 D7

30

If Mis-ter

If Mis-ter

30 (Gtrs.) (+ Ten. 1) (+ Ten. 2)

G

34

Clean, Ry-dell, has seen Ry-dell, he'd just turn green and dis-ap-pear. I'm out-ta

Clean, Ry-dell, has seen Ry-dell, he'd just turn green and dis-ap-pear. I'm out-ta

(Ten. Saxes)

E7 A7 F#7 B7

38

luck, Ry - dell, dead duck, Ry - dell. I'm stuck, Ry - dell, right here.

luck, Ry - dell, dead duck, Ry - dell. I'm stuck, Ry - dell, right here.

38

E C D G

Gissando

42

Guitar solo - ad lib

42

Guitar solo - ad lib

42

Music No. 2

Summer Nights

Cue : RIZZO : Ain't no such thing!

Musical score for the piano introduction. The score consists of two staves: treble and bass. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The piano part begins with a dynamic of *mf*. The music consists of a series of eighth-note chords.

A

Soprano (Sau.) and Danzino (Dau.) parts. The vocal parts enter at measure 5. The lyrics are:

Sum-mer lo-vin', hap-pened so fast.
Sum-mer lov-in', had me a blast..

Continuation of the musical score for section A. The piano part continues with a series of eighth-note chords.

Soprano (Sau.) and Danzino (Dau.) parts. The lyrics are:

Met a boy, cute as can be.
Met a girl, cra-zzy for me..

Continuation of the musical score for section A continuation. The piano part continues with a series of eighth-note chords.

San. 13
 Dan.
 Boy 8
 {
 13
 D *mf* G A B Em7 A7 D
 Well - a well - a well - a

Girl. 17 **B**
 Boy 8
 {
 17
 D G E7 A7 D G E7 A7 D
 Tell me more, tell me more. Like, does he have a car?
 Roger & Doody

C

Dan.

21

Girl.

21

Boy

21

8

21

mf

21

G A G D G A G

This musical score page contains four staves. The top staff is for 'Dan.' in soprano clef, starting at measure 21. The second staff is for 'Girl.' in soprano clef, also starting at measure 21. The third staff is for 'Boy' in soprano clef, starting at measure 21. The bottom staff is a bass staff with a brace, starting at measure 8. The music consists of measures separated by vertical bar lines. The 'Dan.' and 'Girl.' parts have lyrics: 'Sheswam by me,' 'she got a cramp,' 'Uh huh, uh huh, uh huh,' and 'uh huh.' Measure 21 ends with a repeat sign. Measures 22 and 23 continue with 'Uh huh, uh huh, uh huh.' Measure 24 begins with 'Doo, doo doo, doo doo, doo doo doo doo.' Measure 25 continues with 'Doodoo, doo doo, doo doo doo doo.' Measure 26 starts with a dynamic marking 'mf'. Measures 27 and 28 show a bass line with chords: G, A, G, D, G, A, G. The bass line continues from measure 29 to the end of the page.

San. 25 Heran by me, got my suit damp
 Dan. 25 Saved her life, she nearly drowned.
 Girl. Uhhuh, uh huh, uh huh.
 Boy 25 Uh huh, uh huh, uh huh.
 8 doo. Doodoo, doo doo, doodoodoodoo doo. Doodoo, doo doo, doo.
 25 A G A G D G A B7

29

San.

He showed off,
splash-ing a-round.—

Dan.

Girl.

29

Sum-mer sun,
Sum-mer sun,

29

E A E A7 D G

32

San.

some-thing's be - gun— then— oh, oh, those sum - mer nights.

Dan.

Girl.

32

some-thing's be - gun— then— oh, oh, those sum - mer nights.

32

Oh, those sum - mer nights. a-Well - a well - a well - a

Boy

32

A B7 Em7 A7 D A7

D

35

Dan.

35 Girls

Frenchy

Tell me more, tell me more. Was it love at first sight?

35 Boys

Tell me more, tell me

35

8

D G E7 A7 D G

38 Girls

38 Kenickie

Boys

Dum doo-bie doo doo-bie doo doo-bie doo-bie, doo-bie

more. Did she put up a fight? Huh uh huh, uh huh, uh huh, uh

38

E7 A7 D G A G

49

San.

Sum-mer fling don't mean a thing.— but uh... oh, those sum - mer nights

Dan.

Sum-mer fling don't mean a thing.— but uh... oh, those sum - mer nights

49

D G A B7 Em7 A7

52

F

San.

Woh, woh, oh.

Dan.

Woh, woh, oh.

Girl.

Woh, woh, oh.

Boys

Woh, woh, oh.

Sonny

Tell me more, tell me more. But you don't got to brag-

52

Guitar

B♭7 *mf* E♭ A♭ F7 B♭7

Dan.

55

Girl.

55 Girls Rizzo Tell me more, tell me more. 'Cause he sounds like a drag!

Boy

8

55

E♭ A♭ F7 B♭7

Boy

58

Shu-da bop - bop, Shu-da-bop - bop, Shu-da-bop - bop, Shu-da-bop - bop,

58

E♭ A♭ B♭ A♭

G

San. 60 He got friend - ly hol - ding my hand.

Dan. 60 Well she got friend - ly

Boy 60 8 Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop,

E♭ A♭ B♭ A♭ E♭ A♭

San. 63 He was sweet just turned eigh - teen._____

Dan. 63 down in the sand._____

Girl. 63 Uh-huh, Uh-huh, Uh - huh, Uh-huh.

Boy 63 8 Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop. Shu-da-bop - bop yeah!_____

B♭ A♭ E♭ A♭ B♭ C7

66

San.

Dan.

She was good. Ya know what I mean! oh! Sum-mer heat,

Girl.

Boy

8

66

F7 B♭ F7 B♭7 E♭ A♭

69

San.

Dan.

boy and girl meet,— then— oh, oh those sum - mer nights!

Girl.

boy and girl meet,— then— oh, oh those sum - mer nights!

Woh, woh, oh!

Boy

8

69

Woh, woh, oh!

69

B♭ C7 Fm7 B♭7 B7

- 10 - *Summer Nights*

H **Girls** **Jan**
Girl. Tell me more, tell me more. How much dough did he spend?
Boys
Boy Tell me more, tell me
72
f E7 A F#7 B7 E7 A

Sonny
Boy more. Could she get me a friend?
75
F#7 B7 A7

Cisarino

81

San.

Then we made our true love vow

Dan.

Won-der what she's do - in' now?

Girl.

ooh, ooh ooh, ooh ooh, ooh ooo.

Boy

ooh, ooh ooh, ooh ooh, ooh ooo.

81

accel. E A rall. E A

85

San. Sum-*mer* dreams ripped at the seams, but— oh, those sum - mer nights!

Dan. Sum-*mer* dream*vfa* - ripped at the seams*vfa* - oh, those sum - *vfa* - mer nights! _____

85

J

89

San.

89

Dan.

Oh!

89

Girl.

Tell me more! Tell me

89

Boy.

89

89

Bass.

D G/D D

Music No. 2a

Summer Nights Crossover

Cue:

MARTY : Hey listen, how'd you like to come over to my house tonight? It'll be just us girls.

JAN : Yeah, those guys are all a bunch of creeps.

(DANNY returns for his lunch.)

RIZZO : Yeah, Zuko's the biggest creep of all.

Band

[Drum Fill]

A

Band

4

4

D G A G D G A B7

Music No. 3

Those Magic Changes

[Bb Version]

Cue : DANNY : Uh ... I got a ... maths class to go to.

(DOODY, alone, starts to sing and suddenly we are in his head and he is transformed into a teen idol rock 'n roll star.
A chorus of GIRLS and the SONNY and ROGER enter to back him.)

Doody

C C C C C C A A A mi-nor F F F F F G G G G se-ven.

Onstage guitar - played badly

Doody

5

C C C C C C A A A mi-nor F F F F F G G G G se-ven.

5

Bass Guitar

Doody

A

9

What's that play - in on the ra - di-o, Why do I start sway-ing to and fro?

Band - onstage guitar tacet

9

B♭ Gm E♭ F

Doodly

13

I have ne - ver heard that song be-fore, but if I don't hear it a - ny-more. It's

Bb Gm Eb F

Doodly

17

still fa-mil - iar to me, sends a thrill rightthroughme, 'causethosechordsre-mind me of the nightthat I first fell in love to...

Bb Gm Eb F

Doodly

21

B

Those ma - gic chan - ges, my heart ar - rang - es a me-lo -

Girls

Ooo

Gems

8

Guys

8

Bb Gm Eb F

Doodly

25 dy that's ne-ver the same. A me-lo - dy that's call-ing your name and begs you

Girls

25 8 Ooo 8 Ooo

Guyz

25 8

B♭ Gm E♭ F7

Doodly

29 please come back to me.

Girls

29 — 3 —

Guyz

29 La, la, la, — 3 — la. — 3 — La, la, la,

B♭ Gm E♭ F7

Doody

33

way a-gain, oh, make them play a-gain the mu-sic I wan-na hear as once a gain you whis-per in my
la.

Girls

Guy

33

8

33

Bb Gm Eb F7

Doody

37

ear.

Oh, my dar - lin' oh -

Girls

Guy

37

8

37

C A F G

37

Bb Gm Eb F7

C

41 *falsetto*

Doodly woh.

Guys Ooo

Bass C C C C C A A A A mi - nor F F F F F G G G G se - ven.
Pee-Wee Bass Sound

Bow bow bow bow bow bow bow bow bow bow bow bow bow bow bow.

41

D

45

Doodly I'll be wait - in by the ra - di - o, you'll come back to me some day I know.

Girls Huh Huh Huh Huh

Guys

Bass bow.

45

Bb Gm Eb F

45

Doodly

49

Been so lone - some since our last good-bye, but, I'm sing - in' as I cry - ay - ay - ay.

Girls

49

Huh Huh Huh

Guy

49

8

B♭ Gm E♭ F7

Doodly

53

While the bass is sounding, while the drums are pounding, beat - ing of my bro-ken heart will rise to first place on the chart.

Girls

53

Zootdoowah. Zootdoowah. Zootdoowah. Zootdoowah. Zootdoowah! Zootdoowah!

Guy

53

8

B♭ Gm

E

Doody

57

Oh, my hearts ar-ran ges... For all those ma-gic chan - ges.

Girls

57 8

Oh Oh

Guys

57 8

La la la la. La la la...

57

57

Doody

61

Woh oh Woh oh Woh, oh

Girls

61

C C C C C A A A A mi - nor, F F F F F

Guys

61 8

- - -

61

61

Doody

64

Woh Oh Woh oh Woh woh oh a

64

G G G G se - ven. C C C C C A A A A mi - nor,

Guys

64

8

64

64

Bass line:

Doody

67

woh oo woh oo - woh oo woh - oo. Woh - oo - woh - oo - woh - oo - woh - Yeah

67

F F F F F G G G se - ven. Oooo

Guys

67

8

67

67

Bass line:

Glissando

Doody

Girls

*Guy*s

Bass

Wah

La la la la.

Zoot zoo wah!

Music No. 4

Freddy My Love

Cue : JAN : Do you write him a lot, Marty?

MARTY : Pretty much. Everytime I get a present.

JAN : Whattya say to a guy in a letter, anyway?

The musical score consists of four staves of music in G clef, 6/8 time, and D♭ major. The first staff shows a piano introduction with a dynamic of *mf*. The second staff begins with the lyrics "Fred-dy my love" followed by a piano accompaniment with chords D♭ *mp*, D♭Maj7, D♭7, G♭, and A♭7. The third staff continues with the lyrics "I miss you more than words can say." The fourth staff begins with the lyrics "Words can" followed by another piano accompaniment with chords D♭, D♭Maj7, D♭7, B♭7sus4, and B♭7. The fifth staff concludes with the lyrics "say. He's a -".

13

Hear-ing from you can make the day so much bet-ter,
way.

13

E♭m7 E♭m7(♭5) A♭7

17

get-ting a sou - ven-ir or may - be a let - ter.

17

Ooo

Fm7 Fm7(♭5)/C♭ B♭7sus4 B♭7

21

I real-ly flipped o-ver the gray cash-mere swea - ter, Fred-dy my

21

Ooo

E♭m7 E♭m7(♭5) D♭/A♭ G♭ A♭7

25

love. Fred-dy my love, fred-dy my love, fred-dy my love

25

Love, love Love.

25

D♭ D♭Maj7 D♭7 G♭ A♭7

29

Fred-dy, you know, you ab-scence makes me feel so blue.

29

So (o) (o)

29

D♭ D♭Maj7 D♭7 G♭ A♭7

33

that's o-kay though, your pres-cence makes me think of you.

33

blue. think - ing of

33

D♭ D♭Maj7 D♭7 B♭7sus4 B♭7

37

My ma will have a heart at - tack when she catch - es

you Huh!

E♭m7 E♭m7(♭5) A♭7

41

those pe-dal push - es with the black lea-ther patch - es.

Ooo

Fm7 Fm7(♭5)/C♭ B♭7sus4 B♭7

45

Oh, how I wish I had a jack - et that match - es, Fred-y my

Ooo

E♭m7 E♭m7(♭5) D♭/A♭ D♭ G♭ A♭7

This musical score consists of six staves of music. The top two staves begin at measure 37 in E-flat major. The lyrics "My ma will have a heart at - tack when she catch - es" are followed by "you" on the second staff and "Huh!" on the top staff. The chords are E-flat minor 7 and E-flat minor 7 with a flat 5th. The bottom two staves begin at measure 41 in F major. The lyrics "those pe-dal push - es with the black lea-ther patch - es." are followed by "Ooo" on the bottom staff. The chords are F major 7, F major 7 with a flat 5th over C-sharp, B-flat 7sus4, and B-flat 7. The bottom two staves begin at measure 45 in E-flat major. The lyrics "Oh, how I wish I had a jack - et that match - es, Fred-y my" are followed by "Ooo" on the bottom staff. The chords are E-flat minor 7, E-flat minor 7 with a flat 5th, D-flat/A-flat, D-flat, G-flat, and A-flat 7.

49

love. Fred-dy my love, Fred-dy my love, Fred-dy my love Don't

49

Love, love Love.

D♭ D♭Maj7 D♭7 G♭ D♭7

53

keep your let-ters from me I thrill to ev-'ry line; you

53

Wah, wah, wah.

G♭Maj7 A♭7 Fm7 D♭sus4

57

spel - ling's kind of crum - my, but hon - ey so is mine. I

57

Wah, wah, wah.

G♭m7 A♭7 D♭m7

61

treasure ev'-ry gift-ie, the ring is real-ly nif - ty, you

Ebm7(b5) Ab7 Dbm7 Gb7

65

say it cost you fif - ty, so you're thrif - ty, I don't mind, oohh,

Hoo aah Hoo aah Hoo Wah

C^bMaj7 B^bm7 Eb^bm7 A^b

69

oh! Fred-dy, you'll see you'll hold me in your arms some day:

Ooo ah.

D^b D^bMaj7 D^b7 G^b

D^b D^bMaj7 D^b7 G^b A^b7

73

and I will be wear-ing your lace - y lon-je - ray.

Ooo lon-je-ray.

D♭ D♭Maj7 D♭7 B♭7sus4 B♭7

77

Think-ing a - bout it my heart's pound - ing al rea - dy,

Ooo wah. Boom, boom, boom.

E♭m7 E♭m7(b5) A♭7

81

know-ing when you come home we're bound to go stea-dy.

Ooo wah. Stea-dy.

Fm7 Fm7(b5)/C♭ B♭7sus4 B♭7

85

and throw your service pay a round like con - fet - ti, Fred-dy my wah.

Ooo

85

E♭m7 E♭m7(♭5) D♭/A♭ G♭ A♭7

89

love, Fred-dy my love, fred-dy my love, Fred-dy my love.

89

Love, love love.

89

D♭ D♭Maj7 D♭7 G♭ A♭7

93

Fred-dy, my love!

93

La Aah!

93

Music No. 4a

Freddy My Love Playout

The musical score consists of four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is E♭ major (one flat). The time signature is 8/8 throughout. The score includes piano chords and a bass line. Chords labeled include E♭, E♭Maj7, E♭7, A♭, B♭7, C7sus4, and C7. Measure numbers 1, 5, 9, 13, and 17 are indicated above the staves.

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17

Fm7 Fm7(b5) B \flat 7

21

Gm7 Gm7(b5)/D \flat C7sus4 C7

25

Fm7 Fm7(b5) Eb/Bb Ab Bb7

[Repeat and fade when necessary]

29

Eb EbMaj7 Eb7 Ab Bb7

Music No. 5

Greased Lightnin'

[D Major Version]

Cue : KENICKIE : That's all right-wait till I give it a paint job and soup up the engine-she'll work like a champ!
Why this car could be automatic!

Kenickie

$\text{♩} = 160$ Directed

Systematic! Hydromatic! Why - it's Greased Lightnin'!!!

D7 G7 B \flat 7

Ken.

Tempo

I'll get some ov - er-head lift - ers with four bar - rel quads, oh yeah.

A D G D G D G

Dan.

Danny

A fuel in - jec - tion cut off with chrome

Keep talk - in', woh, keep talk - in'

D G D G D G G C G C

Ken. 10

 Dan. With a

10

10

Ken. 13

13

13

Ken. 16

16
 Guy. Go

16

16

Ken.

19

8 Go Greased Light - nin' you're bur - nin' up the quar - ter mile.

Guys

19

8 go

Greased Light - nin' go

19

D D6 D D6 D D6 D D6 D

Ken.

22

8 Go Greased Light - nin' you're coast - in' through the heat lap trial.

Guys

22

8 Greased Light - nin' Go

22

D G7 C G7 G7 C G7

Ken.

25

8 You are su - preme the chicks - 'll cream for Greased

Guys

25

8 Greased Light - nin' go Greased Light - nin' Uh uh uh uh

25

D D A7 G7

Ken.

29

8 Light - nin'

I'll get some pur - ple French tail - lights and

Guyz

29

8 Go go go go go go go go.

D A7 D G D G

Ken.

32

8 thir - ty inch fins oh yeah.

A

Guyz

32

8 Wooh ooh ooh.

D G D G D G D G D G D G

Ken.

35

8 Pal - o - mi - no dash - board with dual muff - ler twins oh yeah.

Guyz

35

8 Wooh

G C G C G C D D6 D D6

38

Ken.

With new pis - tons, plugs and shock I can get off my rocks You

Guys

(8^{va}) ooh ooh ooh. Aah Aah

D D6 A7 D A7 G7 C G7

41

Ken.

know I ain't a brag-gin' she's a re-al pus-sy wa-gon Greased Light - nin'

Guys

Aah Aah Go go go go go go go go go

A7 D A7 G7 C G7 D A7

45

Ken.

Go Greased Light - nin' you're bur - nin' up the quar - ter mile.

Guys

go Greased Light - nin' go

D D6 D D6 D D6 D

48

Ken.

8 Go greased Light - nin' you're coast - in' through the heat lap trials.

Guys

8 Greased Light - nin' Go

48 D G7 C G7 G7 C G7

51

Ken.

8 You are su - preme The chicks - ll

Guys

8 Greased Light - nin' go Greased Light - nin' Uh uh

51 D D A7

54

Ken.

8 cream for Greased Light - nin'

Guys

8 uh uh Light - nin'

54 G7

The "Go" Modulations

Dan.

57

8 Go

57

8 go

8 go

8 go

Guys

A

Dan.

61

8 Go

61

8 go

8 go

8 go

Guys

C

Dan.

65

8 Go

65

8 go

8 go

8 go

Ba

Guys

E♭

Dan.

Guys

69

Yah

Dan.

Guys

73 "Go" Section

8 Go!

8 Go!

8 Go, go, go, go, go, go.

Dan.

Guys

77

8 Go!

8 Go!

8 Go, go, go, go, go, go.

Final Chorus

81

Ken.

Go Greased Light - nin' you're burn - in' up the quar - ter mile.

Dan.

81

Go

Guys

81

Greased Light - nin' go

{ D D6 D D6 D D6 D6 D

84

Ken.

Go Greased Light - nin' you're coast - in' through the heat lap trial.

Dan.

84

Greased Light - nin'

Guys

84

Go (Go)

{ D G7 C G7 G7 C G7

87

Ken.

I ain't a brag-gin', a pus - sy wa-gon. Ain't no

Dan.

Greased Light-nin' go Greased Light-nin'

Guys

D D A7 G7

91

Ken.

shit with lots of tit. You are su - preme the chicks - 'll cream for Greased

Dan.

Uh uh Uh uh Uh uh

Guys

A7 G7 A7 G7

The Climax

Ken.

95

8 Light - nin' For Greased Light - nin'

Dan.

95

8 Light - nin' Yeah! Light - nin' Yeah!

Guys

95

D C/D D/C B \flat D C/D D/C B \flat

Ken.

98

8 For Greased Light - nin' For Greased

Dan.

98

8 Light - nin' Yeah! - - - - -

Guys

98

D C/D D/C B \flat

Ken. 101
 Light-nin' Greased Light-nin' Greased
 Dan. 101 Light-nin' Light-nin' Light-nin'
 Guys 101 Light-nin'
 D G

Ken. 105
 8
 Light - - - nin'
 Dan. 105
 8
 Light - - - nin'
 Guys 105
 8
 D7

Music No. 5a

Greased Lightnin' Chaser

The musical score consists of three staves of music, likely for a piano or organ. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at measure 3. The music features a repeating eighth-note pattern in the treble and bass staves, with occasional harmonic changes indicated by Roman numerals (D, C/D, D/C, B♭) and a circled B♭ symbol. Measure 5 shows a transition with vertical stems pointing upwards.

Music No. 5b

Rizzo's Greased Lightnin'

Bb Version
[revised 19/10/03]

CUE : RIZZO : Never mind what took me so long. Is that your new custom convert?

KENICKIE : This is it! Ain't it cool?

RIZZO : The hell it is!!!

Rizzo

It's got a dir - ty coat of pri-mer, it's den - ted in the front, oh yeah!

Guy

Nah _____ Nyah a aah.

Rizzo

big hunk of junk, oh yeah!

Guy

There's two Nah _____ Nyah a aah.

Rizzo

10

bro - ken win - dow panes, seats are full of puke stains. you real - ly are a clown if you

10

F E♭ F

Rizzo

13

Rizzo: think that I'll go down in Greased Light - nin'

Guy's

13

Guy's: Go go go go go go go go go go

13

Bass: E♭ B♭ F

Rizzo

16

Go Greased Light-nin', you'll ne - ver last a quar - ter mile.

Guyz

16

Greased Light-nin' Go,

16

B♭ B♭6 B♭ B♭6 B♭ B♭6 B♭ B♭6 B♭

Rizzo

19

Go Greased Light - nin', you're head - ed for the gar -bage pile.

Guyz

19

- Greased Light-nin' Go Greased Light - nin', you're head - ed for the gar -bage pile.

19

B♭ E♭7 A♭ E♭7 E♭7 A♭ E♭7

Rizzo

22

I ain't a bout to go make out! You must be

Guyz

22

-

Greased Light-nin', go — Greased Light-nin' Uh huh No way!

22

B♭ B♭ F7 E♭7

Rizzo

26

jo - king, you'll be stro - king. Hey, Ke ni - ckie you won't e - ven get a hick - ie in Greased

Guyz

26

A - ha! Uh uh Woooo!

26

F7 E♭7 F7

Directed

Rizzo

Guyz

{

30

Light - nin'

30

Light - nin'

Light - nin'

30

Light - nin'

Light - nin'

Light - nin'

Greased Lightnin' Playout

[revised 13/11/03]

Band

1

2

3

4

5

6

7

8

9

10

11

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15

19

[Round and Round - till ready]

22

24

Dead Segue to "Rydell Fight Song"

Rydell Fight Song

Girls

3

Hit 'em a -

Girls

A

gain, Ry - dell Ring - tails, tear 'em a -

Girls

part, red and white. Bash their

13

Girls

brains out, stomp 'em on the floor for the

17

Girls

glo - ry of Ry - dell e - ver more!

Glissando

21

Picc.

25

Picc.

B

f

B \flat

E \flat

Picc.

29

C E♭Maj7 C/E F7

Picc.

33

c

D G

Picc.

37

C F

Picc.

41

D

G C

Picce.

45

A Gm A/C \sharp Dm G7

49

E

F/C

53

Girls

57

Hit 'em a -

Girls

61

gain Ry - dell Ring - tails. Tear 'em a -

61

65

Girls

part Red and White. Bash their

{

65

}

69

Girls

brains out stomp 'em on the floor for the

{

69

}

73

Girls

glo - ry of Ry - dell e - ver more.

{

73

>

Music No. 7

Mooning
[Ab Version]

Roger

I spend my days just

E♭7 A♭ Fm

Roger

moon - ing, so sad and blue. so sad and blue. I spend my

D♭ E♭7 A♭7 Fm D♭ E♭7

Roger

ni - ee - nigh ts. just moon - - - ing all o - ver yoo - oo h.

A♭ Fm D♭ E♭7 A♭ Fm

Jan

all o - ver

D♭ E♭7 A♭ Fm

Roger

9

Jan

9

Oh, I'm so full of Lo - ove as a-ny fool can see 'cause
 who oo. oh oh

D♭ E♭7 B♭m7 E♭7 Cm7 Fm7

Roger

12

Jan

12

an - gels up a-bo ove have hu - u-ung a moon on me. Oh, why must I go - woh a
 oh Why must you go-o-woh a

Dm7 G7 C7 B♭m7 E♭7 A♭ Fm

Roger

15

Jan

15

moon - ing, so all a lo ne. There would be
 moon - ing So all a - lo - one

D♭ E♭7 A♭ Fm D♭ E♭7

Roger

18

no more moon - ing if you would call me.

Jan

18

There would be no more moon - ing. up on the

18

A♭ Fm D♭ E♭7 A♭ Fm

Roger

21

I guess I'll keep on stri-king po - ses till my cheeks have lost their ros es

Jan

21

pho - one. oh oh

21

D♭ E♭7 A♭7 D♭ E♭7 Cm7 F7sus4 F7

Roger

24

moon - - - - ing o - ver you. I'll stand be -

Jan

24

moon - - - - ing o - ver

24

B♭m7 E♭7

Roger

27

hind you moon - ing for-ev-er more.

Jan

27

For-ev-er

A♭ Fm D♭ E♭7 A♭ Fm

Roger

30

Some - day you'll fi-i-i - ind you moon - ing at your front

Jan

30

more Some-day you'll find you moon - ing

D♭ E♭7 A♭ Fm D♭ E♭7

Roger

33

door Woh Ev-'ry day at school I watch you

Jan

33

at my front door Woh ah

A♭ Fm D♭ E♭7 A♭7 D♭ E♭7

Roger

36

al - ways— will un - til I got - cha moon - - - - - ing

Jan

36

ah moon - - - - - ing

36

Cm7 F7sus4 F7 B[♭]m7 E[♭]7

Roger

38

Too oo There's a moon out to - night

Jean

38

Too oo

Piano

38

D \flat /A \flat A \flat Maj7

Music No. 8

Look At Me, I'm Sandra Dee

DANNY : I don't think so.

RIZZO : Awww, you're all broke up over little Gidget!

DANNY : Who?

RIZZO : Ahh, c'mon, Zuko, why don'tcha take me to the dance. I can pull that Sandra Dee crap, too. Right, you guys?

d=68 Moderate 3

A E7 A E7

Rizzo

5

Look at me, I'm Sandra Dee,

A A7 D

Rizzo

9

lous - - - y with vir - gin - - - i - ty,

B B7 E E7

Rizzo

13

won't go to bed till I'm le - gal - ly wed, I

A A7 D B7

(8^{vb})-----'

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Rizzo

17

can't, I'm San - - - dra Dee.

A B7 E7

8^{vb}

Rizzo

21

Watch it, hey, I'm Do - ris Day,

A A7 D

(8^{vb})

Rizzo

25

I was not brought up that way,

B B7 E E7

8^{vb}

Rizzo

29

won't come a - cross, e - ven Rock Hud - son lost his

A A7 D B7

(8^{vb})

Rizzo

33

heart to Do - - - ris Day. I don't

A E7 A A7

Rizzo

37

drink or swear, I don't rat my hair, I get

Dm7 G7 C Am

Rizzo

41

ill from one ci - ga - rette. Keep your

Bm7 E7 A

8va.

Rizza

45

filth - - y paws off my sil - - - ky drawers, would you

45

Dm7 G7 A F#

Rizza

49

pull that stuff with An - nette?

49

B7 E

8va

Rizza

53

As for you, Troy Don - - - a - hue,

53

A A7 D

Rizza

57

I know what you wan - - - na do,

B B7 E

you got your crust, I'm no ob - ject of lust, I'm

A A7 D B7

just plain San - - - dra Dee.

A E7 A F7

No, no, no, Sal Min - e - o,

B \flat 3 3 3 Eb

Rizzo

73

I would ne - - - ver stoop so low,

{

3 3 3 3 3

C F F7

Rizzo

77

please keep your cool, now you're start - ing to drool, fon -

{

B♭ B♭7/D rit. E♭ C7

Rizzo

Directed A Tempo

gool, I'm San - dra Dee.

{

81 ff B♭/F F7 B♭ E♭

Rizzo

85

B♭ E♭ B♭ F7 B♭

{

15^{ma}

We Go Together

CUE : MARTY : I ain't got a date.

DANNY : Hey, I know just the guy. Hey, Eugene!

Piano chords: A♭, Fm, D♭, E♭

Piano chords: B♭, Gm, E♭

A

Girls: We go to - ge - ther like ra - ma la - ma la - ma ka ding - it - ty ding de dong.

Guy: (partly obscured)

Piano chords: B♭, Gm, E♭, F7

13

Girls

Re-mem - bered for e - ver like shoo wop shoo wad-da wad-da yip-pi-ty boom de boom.

Guys

B♭ Gm E♭ F7

17

Girls

Chang chang, chang it - ty chang shoo bop That's the way it should

Guys

B♭ Gm E♭ F7

21

Girls

be wah - ooh Yeah!

Guys

B♭ Gm E♭ F7

B

25

Girls: We're one of a kind like dip da dip da dip doo wop a doo bee doo.

Guys: 8

{ 25 B♭ Gm E♭ F7

29

Girls: Our names are signed a boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop sha bop.

Guys: 8

{ 29 B♭ Gm E♭ F7

33

Girls: Chang chang, chang it - ty chang shoo bop We'll al - ways be like

Guys: 8

{ 33 B♭ Gm E♭ F7

37

Girls

one. Wa - wa - wa wah.

Guys

B \flat E \flat B \flat B \flat 7

8va

41

C

Girls

Ooh wah ooh wah ooh wah ooh wah

Guys

When we go out at night and stars are shin-ing bright

E \flat

45

Girls

Ooh wah Ooh wah Ooo

Guys

up in the sky a - bove

B \flat

Girls

49

Or at the high school dance where you can find romance

Guy

49

Ooh wah Ooh wah Ooh wah Ooh wah

8va

E♭

Girls

53

May - be it might be Lo - o - o - o - - - ve!

Guy

53

C C7 F7

D

Roger & Jan

Marty & Kenickie

Solos

57

Ra-ma la-ma la-ma ka ding-it-ty ding de dong. Shoo bop sha wad-da wad-da Yip-pi-ty boom de boom.

B♭ Gm B♭ Gm

Solos

61

Frenchy & Doodly

Chang Chang Chang-it-ty chang shoo bop. Dip da dip da dip Doo wop a doo bee doo.

Bb Gm Bb Gm

Solos

65

Danny & Rizzo

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop sha bop. Sha-na-na-na-na-na-na - Yip-pi-ty dip de doom.

3 3 3 3
Bb Gm B Gm

Solos

69

E

Ra-ma la-ma la-ma ka ding-it-ty ding de-dong. Shoo bop sha wad-da wad-da yip-pi-ty boom de boom.

Bb

Solos

73

Chang chang chang-it-ty chang shoo bop. Dip da dip da dip doo wop a doo bee doo.

73

Solos

77

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy | shoo-by doo wop sha bop. Sha-na-na-na-na-na-na | Yip-pi-ty dip de doom. A

Eug.

77

A

{ Girls

77

Guitar

77

Solos

81

wop bom - a - loo - bop. A | wop bam boom...

Eug.

81

ra - ma la - ma la ma ka | ding - it - ty ding de dong... -

Girls

81

Guitar

81

G.P.

8

Solos

84 **F**

Ra-ma la-ma la-ma ka ding-it-ty ding de dong. Shoo bop sha wad-da wad da yip-pi-ty boom de boom.

84

88

Chang chang chang-it-ty chang shoo bop. Dip da dip da dip Doo wop a doo bee doo.

88

92

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop shoo bop. Sha-na-na-na-na-na-na-na yip-pi-ty dip de doom.

92

[Jellicle Cats]

96

Ra-ma la-ma la-ma ka ding-it-ty ding de dong. Shoo bop sha wad-da wad da yip-pi-ty boom de boom

96 **[Jellicle Cats]**

Solos

100

Chang chang chang-it-ty chang shoo bop. Dip da dip da dip Doo wop a doo bee doo.

F#m/A G/A A F#m/A G/A

Solos

104

Boo-ge-dy,boo-ge-dy,boo-ge-dy,boo-ge-dy shoo-by doo wop sha bop. Sha-na-na-na-na-na-na Yip-pi-ty dip de coom A

F#m/A G/A A F#m/A G/A A

Girls

108

wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a

G

Guys

108

D Bm G A

Girls

112

wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.

Guys

112

8

D Bm G D

H

Girls 116 We're for each oth - er like a wop bop a loo bop a wop bam boo

Guys 116

B♭ Gm E♭ F7

Girls 121 Just like my bro - ther is sha-na-na-na na-na yip - pi - ty dip de doom

Guys 121

B♭ Gm E♭ F7

Girls 125 Chang chang chang - it - ty chang shoo bop We'll al - ways be to -

Guys 125

B♭ Gm E♭ F7

3

Solos 141

We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

Girls 141

al - ways be to - ge - ther. We'll

Guys 141
8

Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B♭ Gm E♭ F7

4

Solos 145

We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

Fal. 145

Ooo

Girls 145

al - ways be to - ge - ther. We'll

Guys 145
8

Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B♭ Gm E♭ F7

Solos

5

149 We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

Fal.

149 Ooo Ooo

Girls

149 al - ways be to - ge - ther.

Guyz

149 8 Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B^b Gm E^b F7

Solos

153 Wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.

B^b Gm E^b Fsus4 F7 B^b

Shakin' At The High School Hop

CUE : Lights rise on the Rydell High School Boy's Gym - decorated beautifully by PATTY. Vince is making an announcement. Everybody is listening to him.

VINCE : That's right all of you out there in "Radio land" ...

VINCE continued : ... we are coming to you live and shakin' from Rydell High. This joint this kickin'!

12

Girls

in' for more. My ba - by likes to rock, my ba - by like to roll, my

Guyz

8

A7

A7

15

Girls

ba - by does the chick - en as she does the stroll, well shake it! Shake!

Guyz

8

A7+9

18

Girls

Shake! Shake! Yeah Shake it! Shake! Shake! Shake! Yeah

Guyz

8

Girls

21

Shake it Ev - 'ry - bo - dy sha - kin' sha - kin' at the high school hop!

Guy

21

E7 D7 E7

Girls

24

Roll up her cra-zee jeans Gon-na

Guy

24

Well sock hop, ba-b-y. Gon - na rock to the mu-sic.

A7 G7 G#7 A7 G7 G#7 A7

Girls

28

dig the scene. Shim-my to the left a - cha cha to the right. We're

Guy

28

G7 G#7 A7 G7 G#7 A7 G7 G#7

31

Girls

gon - na do the walk 'til broad - way light, Well Shake it! Shake!

Guy

31

A7+9

Bass

Transition

34

Girls

Shake! Shake! Yeah Shake it Shake! Shake! Shake! Yeah

Guy

34

Bass

37

Girls

Shake it Ev - 'ry - bo - dy sha - kin' sha - kin' at the high school hop!

Guy

37

Bass

40

Girls

We're gon-na al-ley oop on Blue-ber-ry Hill.

Guy

Hul - ly

A7 G7 G[#]7 A7 G7 G[#]7

43

Girls

Hand jive ba - by, do the

Guy

gul - ly with Lu-cille, won't be stand - in' still

A7 G7 G[#]7 A7

46

Girls

stomp with me. I ca - lyp - so, do the slop-pa, gon - na bop with Mis - ter Lee, Well,

Guy

G7 G[#]7 A7+9

49

Girls: Shake it. Woah Shake it! Yeah Shake it, Woah Shake it! Yeah

Guitar: { 8

49

D A E

53

Girls: Shake it Ev-'rybo - dy sha-kin' sha - kin' at the high school hop. Hop hop hop

Guitar: { 8

53

Shake! Shake!

57

Girls: Shake, rock and roll ROLL! Rock, roll and shake. SHAKE!

Guitar: { 8

57

B♭7+9

61

Girls

Shake rock and roll. ROLL! Rock, roll and shake SHAKE

Guys

65

Girls

Shake rock and roll ROLL! Sha - kin' at the high school

Guys

68

Girls

Hop Shakin' and a rollin' at the high school hop YEAH!

Guys

Music No. 11

It's Raining On Prom Night

VINCE : You are listening to the main brain Vince Fountain on W-A-X-X, coming to you live from Rydell High! These cats are moovin' and a groovin'! Now, I've had lots of requests for a slow one so grab your partner nice and close. Not too close - you don't want anything popping out! We are lucky enough to have with us the new singing sensation and Rydell Senior, Donna-Sue! Here she is with "It's Raining On Prom Night!"

Donna-Sue

I was de-prived of a young girl's dream by the

Sam.

In - stead of a night full of

D.S.

cruel force of na - ture from the blue. In - stead of a night full of

Sam.

ro - mance su - preme, all I got was a run - ny nose and A - si - at - tic flu.

D.S.

ro - mance su - preme, all I got was a run - ny nose and A - si - at - tic flu. It's

In Tempo - Easy Four

10

Sax.

It's rain-ing on Prom Night oh, oh my hair is a mess.

D.S.

rain - ing on Prom night, my hair is a mess. It's

10

D Bm7 G A7

14

Sax.

It's run-nинг all o - ver oh, oh my taf - fe - ta dress.

D.S.

run - ning all o - ver my taf - fe - ta dress. It's

14

D Bm7 G A7

18

Sax.

It's wil - ting the quil - ting oh in my Mai - den form.

D.S.

wilt - ing the quil - ting in my Maid - en form and mas -

18

D Bm7 G A7

22

Sax.

Mas - ca - ra flows right down my nose be - cause it's rain - ing. I

D.S.

ca - ra flows right down my nose be - cause of the storm I

{

D Bm7 G A7

26

Sax.

don't e - ven have my cor - sage, oh gee. It

D.S.

don't e - ven have my cor - sage, oh gee. It

{

D G F#m7 D7

30

Sax.

fell down the sew - er with my sis - ter's I. D.

D.S.

fell down the sew - er with my sis - ter's I. D. It's

{

G B7/F# Em7 A7

SANDY (*spoken*) : Oh, dear God, please let him feel the same way I'm feeling right now. Make him want to see me again!

34

D.S.

rain-ing on Prom Night oh, what can I do? It's

D Bm7 G A7

SANDY *continued* :

And let him know that I'm the only girl in the whole wide world for him. And that someday we'll make that special

38

D.S.

rain-ing rain from the skies, it's rain-ing tears from my eyes o-ver

D Bm7 G A7

SANDY *continued* :

vow that will bring us together for ever and ever!

42

D.S.

you. It's rain - ing on Prom night, oh, what can I

D Bb7 Eb Cm7 Ab

Sax.

46

What can I do? It's rain - ing
rain from the skies it's rain - ing

D.S.

46

do? It's rain - ing rain from the skies, it's rain - ing

Sax.

50

tears from my eyes o-ver you. Ooh, rain - ing. ooh

D.S.

50

tears from my - eyes o-ver you Rain - ing, rain - ing,

Sax.

54 rit.

rain - ing on 3 Prom Night, rain - ing.

D.S.

54

rain - - - ing, rain - ing.

colla voce

Underscore - High School Hop

Round and Round - if necessary

30

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 4/4

34

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 4/4

38

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 4/4

42

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 4/4

46

Treble Clef
Bass Clef
Key Signature: One Sharp
Time Signature: 4/4

Round and Round - if necessary

Musical score for piano, page 3, measures 50-51. The score consists of two staves: treble and bass. Measure 50 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 51 begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff.

Musical score for piano, page 3, measures 52-53. The score consists of two staves: treble and bass. Measure 52 starts with a half note in the bass staff followed by eighth-note pairs in the treble staff. Measure 53 begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff. A dynamic marking "8va" with a dashed line is present above the treble staff.

56

D G D G D G

G D G D G G

Musical score for piano showing measures 59-64. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is D major (two sharps). Measure 59 starts with a D/A chord followed by an A7 chord. Measure 60 begins with a D chord. Measure 61 starts with an A chord. Measure 62 concludes with a G chord.

Musical score for piano, page 10, section 2. The score consists of two staves. The upper staff is for the right hand (melody) and the lower staff is for the left hand (harmonic bass). The key signature is A major (no sharps or flats). The melody starts with a dotted half note followed by an eighth-note pair, then continues with eighth-note pairs. The harmonic bass consists of eighth-note pairs. Measure numbers 62 and 63 are indicated above the staff. Chord labels D, G, A, G, D, G, A, B7 are placed below the harmonic bass line. Measure 63 begins with a measure repeat sign and ends with a double bar line.

66

66

E A E A7 D G A B7

70

Em A7 D A7 D G A G

74

D G A G D G A B7

78

E A E A7 D G A B7

82

Em A7 D G7

86

C Am F G7

90

C Am F G7

94

C Am F G7

98

C Am F G7

102

C Am F G7

Repeat only if necessary

106

C Am F G

110

C Am F G7sus4

114

Reo. * Reo. *

C Am F G C

> > >

Enter Miss Lynch

Bright March Tempo

A musical score for two staves, treble and bass, in G minor (two flats). The tempo is Bright March Tempo. Measure 1 starts with a forte dynamic (mf) in the treble staff. Measures 2-5 show eighth-note patterns in both staves. Measure 6 begins with a forte dynamic in the treble staff, followed by eighth-note patterns. Measure 7 concludes with a forte dynamic in the treble staff.

Enter Vince Fontaine

Bright March Tempo

The musical score consists of two staves. The top staff is in treble clef and has a key signature of four flats. It starts with a measure of two eighth notes followed by a measure of two quarter notes. The bottom staff is in bass clef and has a key signature of one flat. It starts with a measure of two quarter notes. The dynamic marking 'mf' is placed between the first and second measures of the top staff. Measure 6 begins with a measure of two eighth notes. The harmonic analysis shows A♭7(♯11) and G7(♯11) chords. The score concludes with a measure of two eighth notes.

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Music No. 12

Born To Hand Jive

CUE : VINCE FONTAINE : and some lucky guy and gal is gonna go boppin' home with a stack of terrific prizes. But don't feel bad if I bump yuzz out, 'cause it don't matter if you win or lose, it's what ya do with those dancing shoes.
So, okay, cats, throw your mittens around your kittens . . . and AWAY WE GO!

Sonny

Be -

Sonny

A

5 fore I was born late one night My pa-pa said ev'-ry-things all right.

5

C B♭ C C E♭ C C B♭ C

Sonny

8 The doc-tor laughed when ma lay down With her

8

C E♭ E F E♭ F F E♭ F E♭

Sonny

11

stom-achboun - cin' allaround
'cause a be-bopstork was a-bout to ar-rive when

11

C B♭ C C B♭ C G F B♭

Sonny

14

ma-ma gave birth to the hand jive.
So I

14

C B♭ C C B♭ C C

Sonny

17

grew up dan - cin' on a stage³
Do-in' the hand jive be-came the rage

17

C B♭ C C B♭ C C

Sonny

20

Oh a jea-lous stud he pulled a gun - - - - - And

20

C E♭ E F E♭ F F E♭ F

Sonny 23

said "let's see how fast you can run".

A natu-ral rhy-thm kept me a-live out

Sonny 23

C B♭ C C B♭ C G F B♭

Sonny 26

dod-gin' bul - lets with the old hand jive.

Sonny 26

C C B♭ C C E♭ C

D 29

Born to hand jive ba - by. Born to hand jive ba - by.

E 33

37

F

E/B

41

44

G

47

1

50

H

Born to hand jive. Born to hand jive.

2

50

Born to hand jive

{

50

50

1

53

Born to hand jive. Born to hand jive.

2

53

ba - by!

Born to hand jive ba - by!

{

53

53

1

2

3

56

Born to hand jive

ba - by

Born to hand jive

Born to hand hive

ba - by.

Born to hand jive

56

56

56

1

2

3

59

ba - by.

Born to hand jive

ba - by.

ba - by.

Born to hand jive

ba - by.

59

59

59

59

62

1 Born to hand jive. Born to hand jive.

2 Born to hand jive ba - by.

3 Born to hand jive ba - by.

{

64

2 Woah!

3

{

Sonny

66

I

Aaah!!!

{

J

Sonny

70 Now you can hand jive ba - by. Now you can hand jive

A C A A G A A C A

Sonny

73 ba - by. Now you can hand jive ba - by.

A G A D F D D C D

K

Sonny

76 Wow! you can hand jive ba - by. Oh yeah! Oh

A C A A G A

Sonny

79 yeah! oh Yeah Yeah Born to hand jive! Oh yeah!

Music No. 12a

Crossover - Last Dance

Musical score for "Crossover - Last Dance". The score consists of four systems of music, each with three staves: Treble, Bass, and Alto. The key signature is one flat (B-flat), and the time signature is 8/8.

System 1: Measures 1-4. The Treble staff has a single note. The Bass staff has a sustained note followed by eighth-note patterns. The Alto staff has eighth-note patterns. Chords labeled: B♭, Gm, E♭.

System 2: Measures 5-8. The Treble staff has eighth-note patterns. The Bass staff has eighth-note patterns. The Alto staff has eighth-note patterns. Chords labeled: F7, B♭, Gm, E♭, F7.

System 3: Measures 9-12. The Treble staff has eighth-note patterns. The Bass staff has eighth-note patterns. The Alto staff has eighth-note patterns. Chords labeled: B♭, E♭, F7.

System 4: Measures 13-16. The Treble staff has eighth-note patterns. The Bass staff has eighth-note patterns. The Alto staff has eighth-note patterns. Chords labeled: B♭, Gm, E♭, F7.

18

E♭ F7 Dm7 Gm7

22

(8va) -

Em7(b5) A7 Dm7 Cm7 F7

26

B♭ Gm E♭ F7(b9)

30

B♭ Gm E♭ Cm9 F7(b9) B♭9

Music No. 13

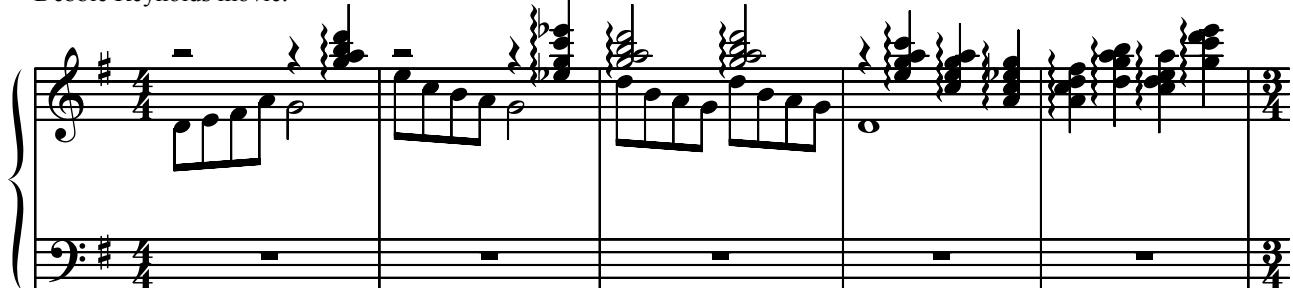
Beauty School Dropout

[G Major Version]

CUE

DOODY : Hey, Frenchy, maybe I'll come down to your beauty school some night this week . . . we can have a coke or somethin'.
FRENCHY : (*Uncertain.*) Yeah . . . yeah, sure.

Jeez! What am I gonna do? I mean, I can't just tell everybody I dropped out of beauty school. I can't go in the Burger Palace for a job . . . with all the guys sittin' around. Boy, I wish I had one of those Guardian Angel things like in that Debbie Reynolds movie.



Would that be neat . . . somebody always there to tell ya' what's the best thing to do.

7.A.

6

Your

5 5 5 5

10

sto - ry's sad to tell, a tee - nage ne'er do well, most mixed up non de - lin - quent on the

10

Ooh Ooo

Girls

10

G Em C D7 Bm7 E7

Bass Clef

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7.A. 13

block. Your fu - ture's so un - clear now, what's left of your ca - reer now, can't

Girls

Ooo—

C D7 Bm7 E7 C FMaj7

7.A. 16

e - ven get a trade in on your smock.

Girls

Ooo—

G Em7 Fm C D7

18

Ya ya

Girls

18

G Em C Cm

Girls

20

ya ya.

G Em C D♭ D E♭

7.A.

22

Beau-ty school

ya ya.

G Em C D♭ D 6

7.A.

25

drop - out,— no grad - u a - tion day for you. Beau - ty school

Hah _____ ooh _____

G Em C D6 C/D

7.A. 27

drop - out, — missed your mid - terms and flunked sham - poo. — well, at

Girls

27 ooh

G Em C6 D6

7.A. 29

least you could have ta - ken time to wash and clean your clothes up, af - ter

Girls

29 ooh

G Em C D7

7.A. 31

spen - ding all the dough to have the doc - tor fix your nose up. Ba - by get

Girls

31 ooh

G Em C D7

7.A. 33

mov - in', — why keep your fee - ble hopes a - live? — What are you

Girls

Doo wah doo wah doo wah doo wah

G Em C D7

7.A. 35

pro - vin'? — You got the dream but not the drive. — If you

Girls

doo wah doo wah doo wah doo wah

G Em C D7

7.A. 37

go for your dip - lo-ma you could join a sten - o - pool, turn in your

Girls

Doo wah doo wah doo wah doo

G G+ C Cm

7.A.

40

7.A.

40

tea - sing comb and go back to high school. Beau - ty school

Girls

Doo wah doo wah doo

G Em C D7 G D7

7.A.

42

7.A.

42

drop - out____ hang-in' a - round the____ cor - ner store. Beau - ty school

Girls

Ooh

G Em C D7

7.A.

44

7.A.

44

drop - out____ it's a - bout time you knew the score____ well, they

Girls

ooh

G Em C D7

7.A.

46

could - n't teach— you a - ny - thing— you think you're such a look - er. But no

Girls

46

oooh

46

G Em C D7

7.A.

48

cus - to - mer would go to you un - less she was a hoo - ker Ba - by, don't

Girls

48

oooh wah wah wah wah! (breath) Oh! 8va

48

G Em

7.A.

51

sweat it— you're not cut out to hold a job bet - ter for get it— who wants her

Girls

51

Doo wah doo wah doo wah doo wah doo wah doo wah

51

7.A. 54

hair done— by a slob, Now, your bangs are curled your lash-es twirled, but still the world is cruel.

Girls

Doo wah doo wah doo wah doo wah doo wah doo

Rubato

wipe off that an - gel face and go back to high

7.A. 57

Girls

7.A. 59

school.

Girls

Ya ya ya ya ya ya ya yah!

G C Cm G

Beauty School Dropout (reprise)

VISUAL CUE : French screws up the diploma

Teen Angel

Ba - by you blew it you put my

Doo wah doo wah

G Em

7.A.

good ad - vice to shame. How could you do it? Bet - cha Dear

doo wah doo wah doo wah doo wah

C D7 G Em

7.A.

Ab - bey'd say the same. Guess there's no way to get through to you, now I've

doo wah doo wah Doo wah doo wah

C D7 G G⁺

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7.A.

Rubato

real - ly got to fly... Might as well go² back to that malt shop in the

Girls

doo wah doo ooh wah ooh wah

C Cm

7.A.

sky. the sky oo - ee -

Girls

Ah

C Cm

7.A.

oo

Girls

Aah

sfsz

Music No. 13b

Scene Change Into Alone At The Drive-In Movie

Treble

Bass

Alto Saxophone 1

Alto Saxophone 2

Trumpet

Trombone

5

F7

C7

5

{

Alto Sax. 1

5

Alto Sax. 1

Alto Sax. 2

5

Alto Sax. 2

Tpt.

5

Tpt.

Tbn.

5

Tbn.

Music No. 14

Alone At The Drive-In Movie

HERO'S VOICE : Look, Sheila! The full moon is sinking behind "Dead Man's Curve." (*DANNY gets out of car to get ring.*)
SHEILA'S VOICE : Yes, Lance . . . and with it . . . all our dreams.

(Werewolf howl. *DANNY sings "ALONE AT A DRIVE-IN MOVIE" with werewolf howls coming from movie end.*)

rit.

I'm all a -

5 A Tempo

lone _____ at the drive - - - in

G C D7

9

mo - vie, _____ it's a fee - lin' that ain't too

G C D7

13

groo - vy.

watch - ing were - wolves

G C D7

17

you.

Gee, it's no

G

Glissando

21

fun,

drink - ing beer

G C D7

25

back - seat,

all a - lone

G C D7

29

too — neat, _____ at the pas - sion pit want-ing

29

G C D7

33

you. _____ And when the

33

G C G G7

37

in - ter - mis - sion elf moves the clock hands, — while he's

37

C D7 G

41

eat - ing — ev 'ry - thing sold at the stand, _____ when there's

41

C D7 G

45

one min-ute to go 'til the light go down low, I'll be

C Bm7 Em7

49

hol - ding the spea - ker knobs, mis - sing you so. Can't be -

CMaj7 D7

53

lieve it, un-steamed win - dows I can

G C D7

57

see through, might as well be in an

G C D7

61

ig - loo

'Cause the

G C Colla voce

64

hea - ter does - n't work as good as you.

D7

A Tempo

67

G C Gmaj9

Rock 'n' Roll Party Queen

ROGER and DOODY sitting on barstools singing "ROCK 'N ROLL PARTY QUEEN" accompanied by DOODY'S guitar. KENICKIE and RIZZO are dancing. SONNY and MARTY are on couch tapping feet and cokes. FRENCHY is sitting on floor next to Jukebox keeping time to the music. JAN is swaying to the MUSIC. SANDY sits alone trying to fit in and enjoy herself. DANNY is not present.

Bright 4 $\text{♩} = 144$

Repeat until ready - Vocal on last time

5

La la la la la la la. La la la la la la la la

La la la la la la la. La la la la la la la la

F F/A Bb C F F/A Bb C

9

La la la la La la la oh Rock-'n'-Roll Par - ty Queen.

La la la la La la la oh Rock-'n'-Roll Par - ty Queen.

F F/A Bb C F Bb F C

13

Lit-tle girl, do you know who I mean?

Pret-ty soon she'll be sev-en-tee - een.

13

F F/A B♭ C F F/A B♭ C

17

The tell me her name's Betty Jean, Ah Rock-'n'-Roll Par - ty Que - een.

The tell me her name's Betty Jean, Ah Rock-'n'-Roll Par - ty Que - een.

17

F F/A B♭ C F B♭ F C

21

Fri-day night and she's got a date, go-in' pla-ces just a stay-in' out la - ate,

Fri-day night and she's got a date, go-in' pla-ces just a stay-in' out la - ate,

21

F F/A B♭ C F F/A B♭ C

25

drop-pin' dimes in a re-cord ma - chine, ah Rock-'n'-Roll Par - ty Que - een.

25

F F/A B♭ C F B♭ F F7

29

Pa pa pa— pa pa oh,— no,— can I have the care_ to night?

29

Pa pa pa— pa pa oh,— no,— can I have the care_ to night?

29

B♭ Cm/B♭ B♭ Dm

33

Ba-by Ba - by, can I be the one— to love you with all my might? Ay, yi, yi, yi.

33

Ba-by Ba - by, can I be the one— to love you with all my might? Ay, yi, yi, yi.

33

G G7/B C7

38

She's the girl that all the kids know,
She's the girl that all the kids know,

38

F F/A B♭ C F F/A B♭ C

42

I could write her a fan ma-ga - zine, a-bout my Rock-'n'-Roll Par - ty Que - een.
I could write her a fan ma-ga - zine, a-bout my Rock-'n'-Roll Par - ty Que - een.

42

F F/A B♭ C F B♭ F F7

46

Bomp ba - bomp_ba-bomp you should see her Sha - to the la - test dance.
Bomp ba - bomp_ba-bomp you should see her Sha - to the la - test dance.

46

B♭ Cm/B♭ B♭ Dm

50

Ba - by, ba - by don't call it pup - py love, don't you wan - na true ro -

Ba - by, ba - by don't call it pup - py love, don't you wan - na true ro -

G G7/B C7

53

mance? _____ Ay, yi, yi, yi... Ay, yi, yi, yi...

mance? _____ Ay, yi, yi, yi... Ay, yi, yi, yi...

56

Rock-in' and a rol-lin' lit-tle par-ty Queen, we're gon-na do the stroll hey Par-ty Queen, you

Rock-in' and a rol-lin' lit-tle par-ty Queen, we're gon-na do the stroll hey Par-ty Queen, you

G G/B C D G G/B C D

60

know I love ya so hey Par-t-y Queen_ you're my rock - in' _____ and my rol - lin' _____ Par-ty

G G/B C D Am7 D7

64

Queen._____ Par-t-y Queen_____ Par-t-y Queen

Queen._____ Par-t-y Queen_____ Par-t-y Queen

G Bm C D7 G Bm C D7

68

Rock-in' and a rol-lin' lit-tle Par - ty Queen!

Rock-in' and a rol-lin' lit-tle Par - ty Queen!

68

G Bm C C#dim G/D G

Gone For Keeps

Optional Cut

Piano sheet music showing four measures of chords: E♭9, E♭9/G, A♭6+9, and B♭. The bass line consists of eighth-note patterns.

R/D

5
E♭9 E♭9/G A♭6+9
Each night I cry my - self to sleep.

E♭9 E♭9/G A♭6+9 B♭7
The girl I love is gone for keeps.

R/D

9
E♭9 E♭9/G A♭
The girl I love is gone for keeps.

E♭9 E♭9/G A♭
The girl I love is gone for keeps.

CUT ON LINE :

KENICKIE : Hey, Rizzo, I hear you're knocked up.

There Are Worse Things I Could Do

CUE

RIZZO : Just a minute, Miss Goody-Goody! Who do you think are? Handing me all this sympathy crap! Since you know all answers, how come I didn't see Zuko here tonight? You just listen to me, Miss Sandra Dee ...

Musical score for the first section of the song. The key signature is F# major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics "There are worse things I could do" are written below the melody line. The chords shown are Em, Em/D, and C.

Musical score for the second section of the song. The key signature changes to D major (no sharps or flats). The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics "two, even though the neighbour - hood thinks I'm tra - shy and no" are written below the melody line. The chords shown are F#m7, Bdim7, Em7, and A7.

Musical score for the third section of the song. The key signature changes to G major (one sharp). The melody continues in the treble clef, and the bass line is in the bass clef. The lyrics "good, I sup - pose it could be true, but there's worse things I could do. I could flirt with all the" are written below the melody line. The chords shown are DMaj7, Bm7, E7, A7, and D. The measure ends with a repeat sign and a double bar line, leading to a section in 12/8 time.

10

guys smile at them and bat my eye,

10

press a-against them when we dance make them think they stand a chance, then re-fuse to see it

13

13

thru, that's a thing I'd ne-ver do, I could stay home ev'-ry night

16

16

16

23

way for a dream that won't come true. I could hurt some-one like

23

A7 Dm D7 Bm7

26

me, out of spite or jea-lou - sy.

26

Em Em/D C F#m7(b5)

29

I don't steal and I don't lie but I can feel and I can

29

B7 E C#m7

31

cry, a fact I'll bet you ne ver knew.

31

F#m7(b5) B7 Em Em/D

33

— But to cry in front of you, — that the worst thing I could

33

G: C G: G: C

36

do..

36

Music No. 17

Look At Me, I'm Sandra Dee (reprise)

Alternate Key
[G Major]

(RIZZO grabs her jacket and exits. Sandy begins to cry. She sits on a bar stool dejected.)

Sandy

5 Colla voce

San.

Look at me there has to be

G G7 C

9

San.

some - thing more than what they see.

A7sus4 A7 D7

13
San.

Whole - some and pure, al - so scared and un - sure, a

13
 G G7 C A7
 poor man's San - dra Dee. When they

17
 G/D D7 G G7
 cri - - - ti - cise and make fun of me, can't they

21
 Cm7 F9 B♭Maj7 Gm7
 see the tears in my smile. Don't they

25
 Am7 D9 G G7

slight rit.

San.

29

re - a - lise there's just one of me and it

{ Cm7 F9 G Maj7₃ E11

33 A Tempo

has to last me a while.

{ A7 D6 D7

37 With new energy

8va--- San - dy you must start a - new

{ A♭/E♭ A♭7/E♭ D♭ D♭Maj7 D♭ D♭7

41

Don't you know wha you must do

{ B♭7sus4 B♭7 E♭7 E♭7 Fm E♭7

45

San.

Hold you head high take a deep breath and cry Good -

A♭ A♭9 D♭ B♭9

49

San.

bye — to San - dra Dee!

A♭/E♭ E♭7 A♭6 E

53

San.

Play twice only Round and Round as needed

A♭6 E B♭6 G♭

57

San.

A sustained note followed by eighth-note chords. The piano accompaniment consists of eighth-note chords. The dynamic *fz* (fortissimo) is indicated at the end.

Music No. 18

We Go Together (reprise)

CUE : FRENCHY : Gee, the whole crowd's together again. I could cry.

JAN : Gee, me too!

SANDY : Yeah. A wop-baba-lu-bop!

ALL : A wop bam boom!

A

Girls

Guys

We're for each other like a

B^{flat} Gm

4

Girls

Guys

wop bop a loo bop a wop bam boo Just like my

E^{flat} F7 B^{flat}

7

Girls brother is sha - na - na - na na - na yip - pi - ty dip de doom

Guys

{ Gm E♭ F7

10

Girls Chang chang chang-it-ty chang shoo bop We'll al - ways be to -

Guys

{ B♭ Gm E♭ F7

14

Girls ge - ther to - ge - - - - - ther! We'll

Guys

{ B♭ Gm E♭ F7

1

Girls 18 al - ways be to - ge - ther. We'll

Guys 18 al - ways be to - ge - ther.

Bass 8 18 18 18

B♭ Gm E♭ F7

2

Girls 22 al - ways be to - ge - ther. We'll

Guys 22 al - ways Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

Bass 8 22 22 22

B♭ Gm E♭ F7

3

Solos

26 We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

Girls

26 al - ways be to - ge - ther. We'll

Guyz

26 8 Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B♭ Gm E♭ F7

4

Solos

30 We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

Fal.

Ooo

Girls

30 al - ways be to - ge - ther. We'll

Guyz

30 8 Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B♭ Gm E♭ F7

Solos

34

5

We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

Fal.

Ooo Ooo

Girls

al - ways be to - ge - ther.

Guy

Chang chang chang-it-ty chang shoo bop. Chang chang chang-it-ty chang shoo bop.

Bass

B♭ Gm E♭ F7

This musical score page contains four vocal parts: Solos, Fal., Girls, and Guy. The Solos part has lyrics: "We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.". The Fal. part has lyrics: "Ooo Ooo". The Girls part has lyrics: "al - ways be to - ge - ther.". The Guy part has lyrics: "Chang chang chang-it-ty chang shoo bop. Chang chang chang-it-ty chang shoo bop.". The bass part shows chords: B♭, Gm, E♭, and F7. Measure numbers 34 and 8 are indicated above the staff. A rehearsal mark '5' is in a box at the top left.

Solos

38

Wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.

Bass

B♭ Gm E♭ Fsus4 F7 B♭

This musical score page continues the 'We Go Together' reprise. The Solos part has lyrics: "Wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.". The bass part shows chords: B♭, Gm, E♭, Fsus4, F7, and B♭. Measure number 38 is indicated above the staff.

Music C

Grease Finale

Drum Solo

[slow wah - almost phase]

[GUITAR - mute with wah]

Go

Arranged by Daniel Wilson for the 30th Anniversary Production of GREASE! - Civic Theatre, Newcastle, 2003

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GREASED LIGHTNIN'

Musical score for "Greased Lightnin'" from Grease Finale, featuring three staves (treble, bass, and rhythm) with lyrics and chords.

Measures 13 - 16:

- Treble staff:
 - Chords: G, C/G, G; G/F, C/F, G/F; Eb, Eb, F, Eb
 - Lyrics: Greased Light-nin', Go; Greased Light-nin' Go!
 - Chord: Go!
- Bass staff: Notes corresponding to the chords above.
- Rhythm staff: Notes corresponding to the chords above.

Measures 17 - 20:

- Treble staff:
 - Chords: G, C/G, G; G/F, C/F, G/F; Eb, F, Eb
 - Lyrics: Greased Light-nin' Go, Greased Light-nin' Go!
 - Chord: Go
- Bass staff: Notes corresponding to the chords above.
- Rhythm staff: Notes corresponding to the chords above.

Measures 21 - 24:

- Treble staff:
 - Chords: A, D/A, A; A/G, D/G, A/G
 - Lyrics: Greased Light-nin' Go; Greased Light-nin' Go!
 - Chord: Go!
- Bass staff: Notes corresponding to the chords above.
- Rhythm staff: Notes corresponding to the chords above.

25

Greased Light-nin' Go! Greased Light-nin' Go! Go!

25

A D/A A A/G D/G A/G F

28

Go! Go!

28

RYDELL FIGHT SONG

Lynch

31

31

Hit 'em a -

3

6

8

35

Lynch

$\text{♩} = 132$

gain Ry - dell Ring - tails. Tear 'em a - part Red and

35

Lynch

BORN TO HAND JIVE $\text{♩} = 112$

White!

41

Born to Hand Jive ba - by! Born to hand jive ba - by!

45

Born to Hand Jive ba - by! Born to hand jive ba - by!

45

49

Now you can Hand Jive ba-by! Now you can hand jive ba-by Oh,
E/B

53

57

yeah oh, yeah oh yeah, yeah Born to Hand Jive! Oh, yeah!

57

GREASE IS THE WORD

61

Am

64 *Miss Lynch / Vince Fontaine*

Patty / Eugene

I solve my prob-lems and I see the light. We got - ta lo - vinthing, we got - ta

64 Am D Am D Am

67 *Sonny / Marty*

feed it right. There ain't no dan - ger we can go too far. We start be -

67 Em7 Dm7 C Bb Am

70 *All so far*

lie-vin' now that we can be who we are. Grease is the word!

70 D Am Em7 F

74 *Roger / Jan*

Doddy / Frenchy

They think our love is just a grow - in' pain. Why don't they un - der-stand it's just a

74 Am D Am D Am

- 6 - *Grease Finale*

Kenickie / Rizzo

77

cry - in'shame. Their lips are ly - in' on - ly real is real. We stop the

{ 8
Em7 Dm7 C B^b Am7

80 >
fight right now we got-ta be what we feel.

80
Grease is the word, is the word
Grease is the word

{ 80
D Am Em7 Am
V V

83

 83
 Dm7

 86
 Grease is the time, is the place, is the mo - tion and grease is the way we are fee -

 86
 Am Dm7
 V> V>

89

lin'

89

F

92

95

This is a time of il - lu - sion, wrapped up in trou - ble, laced in con - fu -

95

Dm7 Em7 F

98

sion. What are we do - in' here!

98

E

100

sfz

Music D

You're The One I Want

G[#]
 Dan.
 5
 I got
 8
 chills they're mul - ti-ply - in'
 And I'm
 9
 G[#]
 Dan.
 13
 los - - - - - in con - tro - ol.
 'Cause the
 13
 E
 Dan.

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Dan.

17

8 pow - er you're sup - ply - in' it's e - lect - ri - fy -

17

x8 G#m

San.

21

You bet - ter shape

21

in'

B

25

up! 'Cause I need man___

25

Hoo hoo hoo Hoo hoo hoo

25

B D#m

29

San.

And my heart is set on you. You bet-ter shape

Girls

Hoo hoo hoo. And my heart is set on you.

Guys

G[#]m E

33

San.

up— You bet-ter un - der-stand.

Dan.

8

Girls

Hoo hoo hoo— Hoo hoo hoo—

Guys

8

B D[#]m

37

San.

to my heart— I must be true.— Noth-in'

Dan.

8

No - thin' left, noth - in'

Girls

37

Hoo hoo hoo.—

Guys

37

G♯m E

C

41

San.

left for me to do.— You're the one that I want

Dan.

8

left for me to do.— You're the one that I want.

Girls

41

You are the one for...

Guys

41

E

8^{va}— B

45

San.

oooh ooh oooh hon-ey! the one that I want

Dan.

8 45

oooh ooh oooh hon-ey! the one that I want.

Girls

45

oooh ooh oooh hon-ey!

You are the one for...

GGuys

45 8

B B7/D# E B

49

San.

oooh oh oooh ho-ney the one that I want.

Dan.

8 49

oooh ooh oooh ho-ney the one that I want.

Girls

49

oooh ooh oooh hon-ey!

You are the one for... ooh ooh

GGuys

49 8

B B7/D# E B

B B7/D#

54

San.

ooh the one I need, — oh, yes in deed —

Dan.

ooh the one I need, — oh, yes in deed. —

Girls

ooh aah One I need... Yes, in - deed.

Guys

ooh aah One I need... Yes, in - deed.

54

E F# F#

59 **D**

San.

If you're

63 **E**

San.

filled with af-fec - tion you're too

G#m

San.

67

shy _____ to con - vey.____ me - di -
E

San.

71

tate in my di - rec - tion,
G#m

San.

75

feel you're way..
Dan. 8 I bet-ter shape

F

San. 79 -

Dan. 79 I need a man.

8 up! 'Cause you need a man.

Girls 79 Hoo hoo hoo Hoo hoo hoo

Gays 79 B D[#]m

San. 83 who can keep me sat-is-fied.

Dan. 83 -

8 I bet-ter shape

Girls 83 Hoo hoo hoo Who can keep me sa-tis-fied.

Gays 83 G[#]m E

87

San.

You bet - ter prove...

87

Dan.

up!— If I'm gon - na prove—

87

Girls

Hoo hoo hoo—— Hoo hoo hoo——

87

*Guy*s

B D[#]m

91

San.

That my faith is jus - ti - fied.

91

Dan.

Yes, I'm

91

Girls

Are you sure? Yes, I'm

91

*Guy*s

Hoo hoo hoo.——

91

*Guy*s

G[#]m E

G

San. 95 sure down deep in-side. You're the one that I want

Dan. 95 sure down deep in-side. You're the one that I want

Girls 95 You are the one for..

Guys 95 E B

This musical score page features four vocal parts: San., Dan., Girls, and Guys, arranged in two staves each. The top staff consists of San. and Dan., while the bottom staff consists of Girls and Guys. The piano part is located at the bottom of the page. The key signature is G major (one sharp). Measure 95 starts with San. and Dan. singing "sure down deep in-side." followed by a piano chord. The piano part then continues with a series of chords: E, B, and then a final chord. The lyrics "You're the one that I want" are sung by both San. and Dan. in measure 95. The Girls sing "You are the one for.." in measure 95. The piano part concludes with a final chord.

San.

99

ooh ooh ooh ho-ney, the one that I want.

Dan.

99

ooh ooh ooh ho-ney, the one that I want.

Girls

99

ooh ooh ooh hon-ey!

*Guy*s

99

You are the one for...

99

B B7/D \sharp E B

{

Bass:

99

B B7/D \sharp E B

103

San.

Ooh ooh ooh, ho-ney, the one that I want.

Dan.

8

Ooh ooh ooh, ho-ney, the one that I want.

Girls

ooh ooh ooh hon-ey!

Guys

8

You are the one for...

B B7/D \sharp E B

107

San.

Ooh ooh ooh the one I need... oh, yes in -

Dan.

8

ooh the one I need... oh, yes in -

Girls

ooh ooh ooh aah! One I need... 8

Guys

8

B B7/D \sharp E F \sharp

San.

 Dan.

 Girls

 Guys

Music E

Exit Music

5

SUMMER NIGHTS
[Trumpet / Trombone]

9

3

E A B A E A B A

13

E A B C[#] F[#] B F[#] B

Arranged by Daniel Wilson 8/11/03

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17

E A B C[#]7 F#m7 B7

20

C7 F B♭ G7 C7

23

F B♭ G7 C7

GREASE IS THE WORD

26

Am

29 [Guitar]

Am Dm7

33

Am Dm7

36

Slower - in new tempo

mf

F

Glissando

39 *BPM = 112*

THERE ARE WORSE THINGS I COULD DO

Gm7 C7 FMaj7

- 3 - Exit Music

42

B♭Maj7 Gm A7

HOPELESSLY DEVOTED TO YOU

45

THERE ARE WORSE THINGS I COULD DO - 2

49

Dm Dm/C B♭ Em7(♭5)

52

A7 D Bm7 Em7(♭5) A7

55

Dm Dm/C B♭

55 56 57 58

♩ = 172

GREASED LIGHTNIN'

59

G

63

B♭

67

D♭

71

- 5 - Exit Music

75 [Guitar]

75

79

79

83

83

87

GOING HOME

87

91

C B \flat /C C/B \flat A \flat

C B \flat /C C/B \flat A \flat

95 *The Lightnin' Ending Tempo*

rit.

C C F

99

The Michael Tyack Bar

C7

Music E

Hopelessly Devoted To You

Sandy

Guess

Dm A Dm A Dm A

mine is not the first heart bro - ken. My eyes are not the first to

A C#m7 D D/C# Bm7 E7

cry. I'm not the first to know there's just no get-ting o - ver

AMaj7 A6 A F#7 C#dim F#7

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San. 11
 you. I know I'm just a fool who's

Bm7 C \sharp m7 Cm7 Bm7 E7 A C \sharp m7

San. 14
 wil ling. to sit a-round and wait for you. But

D Bm7 E7 AMaj7 A6

San. 17
 ba - by can't you see there's no-thin' left for me to do. I'm

A F \sharp 7 C \sharp dim F \sharp 7 Bm7

San. 20
 hope-les - sly de - vo-ted to you. But now there's

C \sharp m7 Cm7Bm7 E7 Dm A

23
Sax.

 no where to hide since you pushed my life a-side I'm
 23
 Gm C C7(5)

25
Sax.

 out of my head. Hope-less-ly de - vo - ted to you.
 25
 F FMaj7 Adim D7(b9) Gm

28
Sax.

 Hope-less - sly de - vo - ted to you
 28
 A7(b9)/C# Dm Dm/C# Dm/C Dm6/B

31
Sax.

 Hope - les-sly de - vo - ted to you. My
 31
 Gm C13 Dm A

34

San.

head is say-in' fool for-get him My heart is say-in' don't let

A C#m7 D Bm7 E7

37

San.

go. Just hold on to the end. That's what I in-tend to

AMaj7 A6 A F#7 C#dim F#7

40

San.

do. I'm hope-les - sly de - vo - ted to you.

Bm7 C#m7 Cm7Bm7 E7 Dm

43

San.

But now there's no where to hide since you pushed my love a-side. I'm

A Gm C C7(#5)

46

San.

out of my head, Hope-less-sly de - vo - ted to you.

46

F FMaj7 Adim D7(ø9) Gm

49

San.

Hope-less-sly de - vot - ed to you.

49

A7(ø9)/C♯ Dm Dm/C♯ Dm/C Dm6/B

52

San.

Hope - les-sly de - vo - ted to you.

52

Gm C13 B♭m7 F